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The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals.

THE MARCH BURLINGTON

The issue of the Burlington Magazine for March—delayed in transit—arrived this week. It is an unusually interesting number as among its contents are articles by such well known authorities as Tancred Borenius, who writes on "Two Tondos in Sweden by Piero di Cosimo," Bernard Rackham, who discusses a "Stained Glass Panel from Landshut in the Victoria and Albert Museum," R. L. Hobson, who, in a second paper, treats of "Chinese Porcelains in Mr. Leonard Gow's collection," Martin S. Briggs, whose subject is the "Roman Tradition in Moslem Architecture," Cyril G. E. Bunt, who describes some Peruvian Textiles in a second paper on Brocades and Embroideries and H. P. Mitchell who devotes a seventh paper to "Enamels of the School of Godefroid de Claire."

There are also articles on "The Influence of the Architect on English Furniture," "Recent Acquisitions of the National Gallery" and the "New El Greco at the National Gallery," the last by W. G. Constable.

The Burlington can be had from its American agent, James B. Townsend, at 15 East 40 St.

Miss Jane Peterson, who has been at Palm Beach, found time while there to do considerable painting. She was represented at a recent exhibition held at the Woman's Club at Palm Beach, made possible by the co-operation of the National Society of Woman Painters and Sculptors of N. Y., and showed there her "Pier" and "Cocoanut Grove," both familiar to N. Y. art lovers. Miss Peterson has now returned to N. Y.

THE SPUR OF SPRING

With the belated coming this week of Spring, the art season, which has dragged somewhat of late shows unmistakable signs of revival. The depression has been largely due to the March payment of the heavy income taxes, the long lingering of an unusually severe winter, with its concomitants of nearly impassable city streets and the forced departure of all those who could possibly flee to where "Summer suns more warmly shone," and, most of all, to the business uncertainty, due in its turn, largely to labor conditions, the high cost of living and unprecedented rent raising by profiteering landlords.

With improved weather and hoped for bettered business conditions—the taxes on the first instalment of the same, paid—and the return to town for the Spring season of people of taste and wealth—there is every prospect that the two good months (for of late years May has been a good month in the art trade) will be prosperous and active, and that they may atone for the dullness of January, February, and the now dying March.

There are still three important exhibitions to come, those of the National Academy in its new temporary home in the Brooklyn Museum, the International Salon at the Carnegie Institute of Pittsburgh, and the fiftieth anniversary loan display at the Metropolitan Museum in May, while several important picture sales will fill April's last days. The time is one, if not of fulfillment—still of hope and promise. Sursum corda!

NOTABLE BOOK SALE

Part I of the library of the late Buxton Forman, the English author and editor, was sold at the Anderson Galleries, March 15, 17, last, the 1,000 items bringing \$150,685. "The death of George D. Smith," says the N. Y. Eve. Post, and the removal of his support, which has been such an important factor in large sales in recent years, led many to expect that there would be a sharp break in rare book prices. It appears, however, to have had just the opposite effect. The attendance of collectors and rare book dealers was not only unusually large but they came prepared for business. It is difficult to recall an important sale in twenty years when bidding was so spirited and buying so general.

If prices had broken and the sale had proved a failure it would have been easy to have accounted for it. The extraordinary success of the sale, under the circumstances, will surprise many who do not understand the rare book market. In the first place the library had so many extreme rarities and superb association items that it was bound to have been fairly successful under any circumstances. The death of Mr. Smith focussed attention on the sale and collectors and dealers prepared to make the most of the opportunity. There was a general surprise from the start at the large attendance and general buying spirit. It was soon apparent that not only was a break in prices out of the question but that many new high records were sure to be made. There soon developed an atmosphere in which optimism seemed to thrive. Both collectors and dealers doubtless paid more than they had expected to, feeling that conditions warranted it. They not only paid high prices but did it with a willingness and good nature due largely to the example of general and spontaneous buying. There could not have been a more effective demonstration of the stability of the rare book market.

Interest centred, as expected, in the Keats and Shelley collections. The star item of the sale was the manuscript of Shelley's poem 'Julian and Maddalo,' written on 27 pages of folded hand-made note paper, 2½x4 inches, enclosed in ivory book covers. Ernest Dressel North bought it, paying \$16,250, and he not only secured this gem but many other fine letters Mss. and costly books. Other large buyers were James F. Drake and E. P. Dutton & Co., of New York; Dr. A. S. W. Rosenbach and G. I. C. Grassberger of Phila.; Walter M. Hill of Chicago and Byrne Hackett of the Brick Row Book Shop of New Haven, Conn.

Although Dr. Rosenbach bought fewer items than many of the other dealers, his purchases probably represented the largest amount of money of any buyer. He bought many of the finest items and was obliged to pay well for them.

"The session of Mar. 16 will be long remembered by those who attended it. In a few minutes more than \$50,000 was paid for the Shelley collection. All were surprised at the quickness and ease with which it was done and it will doubtless long hold the record in Shelley sales.

OBITUARY

William Loring Andrews

William Loring Andrews, merchant, book collector and author, died Mar. 19 last in his home in this city, aged 83. He was born in this city, the son of Loring and Caroline Catherine Delemater Andrews and a descendant of William Andrews, one of John Davenport's company of colonists who founded New Haven in 1638. After completing his education in private schools he entered the hide and leather business of his father in 1855, afterwards spending a year in South America learning the business of hide buying. In 1857 he returned to this country and entered his father's firm, retiring in 1878, the firm then being known as Loring Andrews' Sons, a prominent house in the "swamp."

Mr. Andrews devoted the rest of his life to collecting rare books, fine porcelains and prints and paintings and to literary work, and his collection, particularly of Americana, is extensive and well known among collectors. He was the author of over a dozen books upon the subjects in which he was interested, his latest being "The Heavenly Jerusalem," in 1912. These books were privately printed and illustrated with unusual care and as examples of fine book making have been highly prized by art collectors.

Albert Edward Roullier

Albert Edward Roullier, the well known Chicago print dealer, died in St. Luke's Hospital, that city, March 19 last of heart disease, aged 62. Mr. Roullier, who began his business life with Frederick Keppel & Co. of this city and was with that firm for many years, established himself in Chicago some twenty years ago, and built up a large and prosperous business in the Middle West. He was born in France and was educated at the Paris Lycee. His knowledge of prints was remarkable and he was a collector of rare prints as well as a dealer in them. The French Government recently made him an Officer of Public Instruction, in recognition of his efforts to promote friendship between the U. S. and France.

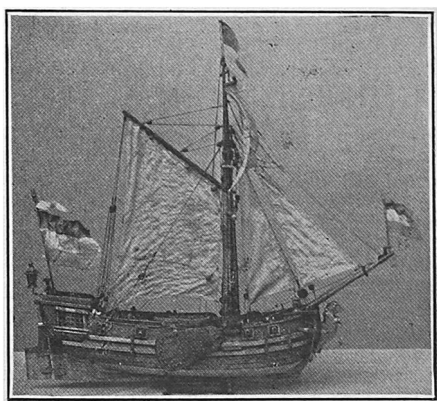
TORONTO

An interesting exhibition of Decorative Camera Prints, under the auspices of the Decorative Art Society, is on in the Clemens and Lane Galleries. Sidney Carter, formerly of Toronto, now of Montreal, shows three charming figure studies. A keen observer, he accentuates the slightest grace of his sitter and is particularly successful in posing hands. "The Crystal Bowl" is a wonderful study of a nude looking into a crystal bowl on a pedestal through effective lighting from the background, broken by branches of apple blossoms. The figure is artistically silhouetted. A "Child" is in Peter Pan costume, with garlands of flowers, and a "Girl," of Burne Jones' type, has the light accentuating the chin, with hands strikingly beautiful. Charles G. Ashley shows an excellent Corot-like composition of trees and pathway, but without the figures, Ashley and Crippen, an exquisite landscape: a cottage far away on top of hill, meadow and flowers in foreground with clouds casting a shadow, cleverly treated, M. O. Hammond, an interesting "Egyptian Frieze." The members of the Arts and Letters Club posed for the three groups, symbolical of Music, Art and Literature, wearing the ancient Egyptian head-dress and loin-cloth. Dorothy Jarvis, nee Bunstead, of Boston, has "End of the Day," a figure of a girl lighting a candle, fine in composition; "Day Dreams," the same model, book in hand with eyes lifted, and "The Connoisseur," a girl examining a piece of Cloissonne, graceful in pose.

Among contributions from a distance are noticeable: "Beyond," two pine trees against a dark cloudy sky, dramatic and forceful—a gold medal piece from the Boston Salon—by Francis Orville Libby; "Miss St. P.," figure of up-to-date girl, in summer costume, lighting very effective, by J. Doolittle, Los Angeles; "In the Wabash Mountains," by William Gordon Shields, N. Y., and "Mary at the Feet of Christ," a beautiful panel with wonderful light effects, by Durmont, Rochester.

Alfred E. Mickle has been showing some clever oils and little sketches in pastel of rural Quebec, at the Clemens and Lane Galleries. The finest of the oils was "Harvesting."

H. Ivan Neilson has on view at his studio a collection of watercolors, oils and etchings, among the watercolors a most artistic one showing the Basilica, at Quebec.



MODEL DUTCH ADMIRAL'S YACHT
(1670)

Built by Anton Rudert
Burned in Fine Arts Bldg.

MONTREAL

A selection of lithographs and color prints from the National Gallery are at present on view at the Montreal Art Association, filling the walls of the lecture and print rooms. Up to the present in Canada there has been little or no interest taken in lithography, other than for commercial purposes, and it is to be hoped therefore that the present exhibition will have the effect of making the public—and the artists—more familiar with the artistic possibilities that pertain to this mode of original expression. It is true that some Canadian artists have assayed lithography, but it has not generally been done under home auspices. J. Kerr Lawson, for instance, has made his name in London where he has been resident for many years.

In the National Gallery collection one looks principally to the British and American sections for the most outstanding work and the visitor is attracted on entry by the large lithographs in two color printing by F. E. Spencer-Pryse of England whose work has the carrying quality and is effective at the length of the room. They are in the nature of cartoons of figure subjects incident to the late war. Ethel Gabain, also of England, has been long recognized as one of the most accomplished workers in this art, and there are examples by her which show her fertility of invention, and originality of treatment, one print in particular, of a young woman seated by a window, displaying a clever rendering of textures by an effect of wash in the curtains, and line drawing for the figures. A slight drawing, after the manner of pencil, by Whistler, "The Winged Hat," is charmingly sensitive, as might be expected by this master of the more heroic order. There is a Frank Brangwyn "Unloading Barges," and Charles Shannon is seen in a series of vigorously drawn seashore childhood subjects. A strong lithograph, "The Port of Hamburg" by Gravesande, is remarkable for its easy flow of line and emphatic statement.

Will Rothenstein has convincing portraits of C. H. Shannon, and Max Beerbohm rendered in open line. "The Obelisk" and other examples of J. Kerr Lawson differ from anything else seen in the exhibition, and would appear to be in a form of aquatint on stone.

Other lithographs are by John Copley, Charles W. Bartlett, Anthony Barker and Daniel Veresmith. The color prints in the British section are by W. Lee Hankey, and W. Giles, both names of established reputation.

In the American section the exhibition is fortunate in having several prints by Joseph Pennell of the Panama Canal series; some color prints, Japanese in style, by Mary Cassatt; and two of the thoroughly artistic and well drawn lithographs, printed in red, by Albert Sterner—"The Sealed Dancer" and "L'Amour Mort." Others of the American section are by Harry Becker, Gustave Bauman and Ethel Mars.

The Canadian exhibit includes the names of Edith Hope, John W. Cotton and W. J. Phillips.

Illustrators' Annual Display

The annual exhibition of the Society of Illustrators is to be held from April 1 to 17 in the galleries of the National Arts Club. In addition to book and periodical illustration there are to be original war canvases, painted by members of the society who were commissioned officers in the U. S. Army Engineers, and great spaces devoted to an exhibition of posters, commercial art and cartoons. To insure the success of the display, the several groups have been assigned to artists specializing in each branch. Thus the Society's art committee, Harvey Dunn, Arthur I. Keller, John Alonzo Williams, and Arthur Little has been augmented by Charles B. Falls and Edward Penfield, specialists in poster designing and W. A. Rogers, dean of American cartoonists.

The poster exhibition is to be managed by Edward Penfield and Charles B. Falls. The cartoon section will show the finest examples of editorial opinion expressed in picture from the master cartoonists of the country, members of the Society, with W. A. Roberts in charge, and commercial art will be shown in a separate division.